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NEW-MEXICAN SPANISH FOLK-LORE.

BY AURELIO M. ESPINOSA.

X.¹ CHILDREN'S GAMES.

THE following material contains only the games of very young children, — children from three and four to ten or eleven years of age. Games of children of older ages I have classified with the games and diversions of adults, and hope to publish them in the future. In many of the games here published, however, there is usually a child of fourteen or fifteen years of age, or even an adult, especially in the games where a leader is necessary, to guide the children and teach them the game. All the games given below are very popular in New Mexico and Colorado. Most of them are played in the evening, just before retiring, by the children of a single family, or when two or more families are together. Those involving simple actions, such as guessing, counting-out rhymes, and the like, are often played by adults and children together, especially in the same family between children and parents. Most of the games in the material now published are played indoors; although some, such as "La Gallinita Ciega" (No. 6) and "El Coyotito" (No. 15), may also be played outdoors. Nos. 3 and 9, and perhaps also No. 8, are nursery rhymes and nursery games, since there are always two who take part, — the child and the parent or nurse. Similar games may have been classified with the nursery rhymes. The difference is not definite in some cases, and I have not lost time splitting hairs.

A comparative study of the children's games shows that the material is practically all traditional Spanish material. The various Peninsular versions, as well as the similar versions from other Spanish countries, leave no doubts about this matter.

In children's games we find many repetitions and similarity of rhymes, so that confusion is quite common. I have tried to show how some of the games have been contaminated by others, especially when the games were somewhat alike or involved the same ideas, such as redeeming forfeits, paying penalties, etc. In some cases only the last part of a traditional Spanish game is remembered, and it is played as a separate game. To this class may belong No. 17 ("Santiaguito de Palo"). Since all these games are very old and have been preserved in oral traditions for perhaps three centuries, such contaminations and

¹ See this Journal, vol. xxviii, pp. 319 *et seq.*

confusions need not surprise us. There exist also local variations in the manner of playing some of the games. The children of the country districts are the ones who know them better. Some of these different variations I have also indicated, together with variants in the accompanying rhymes or words.

I have always been impressed with the fact that the so-called "love-games" (cf. Newell, "Games and Songs of American Children," 39-62) are not common in Spanish tradition. In our New Mexico collection, only one, No. 5, belongs to this class. They are rare in all the Spanish collections which I have examined.

The children's games, as well as the nursery rhymes which follow, are transcribed in the standard Spanish orthography.

I. SESTA, MAYESTA.

- (a) Sesta, mayesta,
Martín de la cuesta;
que dice mi padre
que azoten la cuesta
con un cuero duro
que está en el corral.
Chorro, morro,
con ésta me corro.
- (b) Sesta, mayesta,
Martín de la cuesta;
que dice mi padre
que azoten la cuesta.
Chorro, morro,
con ésta me corro.
- (c) Sesta, mayesta,
Martín de la cuesta;
chorro, morro,
por ésta me corro.

This is a guessing-game. The child who is doing the guessing strikes the fists of the one who has the concealed object with the index-finger of the right hand, alternately, at each word or accent group, until the object is found. (See "Revue Hispanique," April, 1915; "Romancero Nuevomejicano," No. 79; B. T. P. [= "Biblioteca de las Tradiciones Populares"], II, 145-146; and Rodríguez Marín [= "Cantos Populares Españoles"], I, 50.)

2. LA TUERTA CULECA (LA TUTURULECA).

- (a) La Tuerta Culeca
pasó por aquí,
convidando
a todos sus amos.
Cucharas alegres,
esconde tu dedo.

When only one finger remains visible, the leader pinches it and lifts it, saying, —

— ¡Se lo llevó el gavián!

(b) La Tuturuleca
pasó por aquí,
convidando
a todas sus amas,
menos a mí.
Cuchara, salero,
esconde tu dedo,
que te pica el gallo.

¡Se lo llevó el gavián!

(c) La Tuerta Culeca
pasó por aquí,
a convidar
a todos sus amos.
Cucharas, saleros,
esconde tu dedo.

¡Ay, qué se lo llevó el gavián!

(d) Pin, Serafín,
Bocanor, pasa Rey,
convidando
a sus amos
y menos a mí.
Cuchara, salero,
esconde tu dedo.

¡Qué se le llevó el gavián!

This is a game for very young children. The leader is older, and seats the children in a circle on the floor or on the ground. They all place their hands with the fingers spread out, so that all the hands form a circle in front. The leader then strikes the fingers of the circle gently, and repeats at each stroke a word, and the finger of the last word is bent under the hand. This is repeated many times, until a single finger remains; and this last finger is the victim of the supposed hawk that pinches it and flies away with it.

A similar game is given by Rodríguez Marín (I, 49). The New-Mexican game is of Spanish origin (see also Fernando Llorca, "Lo que cantan los niños" [Madrid], p. 114, "La Pipirigaña"). Although the words of the Peninsular versions are a little different, the assonances show that all these versions are probably from the same original. For other European versions of rhymes for counting out, see also William Wells Newell, "Games and Songs of American Children," pp. 194-203.

3. LANZA, LANZA.

(a) Lanza, lanza,
dice Francia
que le piquen
la panza.

(b) Lanza, lanza,
dice Francia.
¡Qué te pican
la panza!

4. PUÑO, PUÑETE.

The children form a column with their fists. The second from the top speaks first.

— ¿Qué tienes ai (alli)?
— Puño, puñete.
— Quítatelo de ai
y pégate en la frente.

When only one fist remains, they continue, —

— ¿Qué tienes ai?
— Una cajita.
— ¿Y adentro de la cajita?
— Otra cajita.
— ¿Y adentro de esa cajita?
— Una hormiguita.
— A ver si pica.

The game itself, with the words, describes it. In the end, the child who has a fist at the bottom of the column crosses the index and middle fingers of the right hand over those of the left, forming a very small square aperture, and has an opportunity to pinch the finger of whoever wishes to stick a finger in it, to see if it bites (*a ver si pica*).

Games similar to this are very common in Spain and other countries (see "Juegos Infantiles de Extremadura" in B. T. P., II, 149-151; Rodríguez Marín, I, p. 52; and Llorca, *op. cit.*, p. 115). The American game of Club Fist (see Newell, *op. cit.*, p. 175), which has similar versions in England, Germany, and Denmark, is in the beginning essentially the same game. The Spanish game from New Mexico, as well as the versions of Rodríguez Marín and de Soto, do not end in the well-known nursery accumulative tales. These accumulative tales are frequent in Spanish countries in many forms, but are not parts of the game in question. (For the New-Mexican, Californian, and Peninsular-Spanish accumulative tales, see this Journal, Vol. XXVII, pp. 222-226.)

5. EL BURRO TONTO; OR, EL JUEGO DE ESCOGER NOVIO.

(a) Este burro tonto
del calabazal,
échenle la silla,
que se vaya a leñar.

Si me caso con ésta
se enoja ésta,
etc.

(b) A este burro tonto
del calabazal,
échenle la silla,
que vaya a leñar.

Si me caso con ésta
se enoja ésta,
etc.

This love-game has all the marks of tradition, but I have found no other Spanish version that is similar to it (see, however, Llorca, *op. cit.*, 98-100). Such games are common in all European countries (see Newell, *op. cit.*, pp. 39-62; also p. 109, "Counting Apple-Seeds").

The little girls stand around in a circle, and one by one the boys appear.

6. LA GALLINITA CIEGA.

A little girl comes out blindfolded. The one she touches first is "it."

- (a) — ¿Qué andas buscando?
— Cunquitos para mis pollitos.
— ¿Me das uno?
— No.
— ¿Me das dos?
— No.
— ¿Me das tres?
— No.
— Mira pa arriba. Corretín, corretón.
- (b) — ¿Qué andas buscando, Gallinita Ciega?
— Cunquitos pa mis pollitos.
— ¿Quése¹ (qué es de) los pollitos?
— Están debajo de la artesa.

There are numerous Spanish versions of rhymes which accompany various different or similar games. In B. T. P. (Vol. II, p. 157) we have almost similar rhymes, but a somewhat different game. It seems that some New-Mexican games appear as parts of older Spanish games, or fragments of two or more different games. Hiding-games

¹ Studies, I, § 104.

such as the one above mentioned are confused with others of entirely different nature; for example, New Mexico 19. Games that involve blindfolding and hiding are especially subject to confusion.

7. JUEGO DE LOS DEDOS.

Éste es el chiquito y bonito.
 Éste es el señor de los anillos.
 Éste es el largo y vano.
 Éste es el chupa cazuelas.
 Y éste es el mata venaus (venados).

The above seems to be also a traditional rhyme. A very similar version from Galicia (Coruña) is given in B. T. P., IV, 157:—

Este o dedo meniño,
 este e o seu sobriño,
 este o mayor de todos,
 este o *furabolos*,
 e yeste o mata piollos.

Coello ("Jogos e Rimas Infantis" [Porto, 1884]) gives a similar Portuguese version. The New-Mexican *venaus* have the meaning *piojos*.

8. JUEGO DE LOS DEDOS.

The following three beautiful New-Mexican versions are all traditional, and among the best we have:—

- (a) Éste se halló un huevito.
 Éste lo echó a frir.
 Éste lo meneó.
 Éste le echó sal.
 Y este viejo cuzco¹ se lo comió.
- (b) Éste se halló un huevito.
 Éste lo quebró.
 Éste lo frió.
 Éste le echó sal.
 Y este viejo gordo se lo comió.
- (c) Éste se halló un huevito.
 Éste lo quebró.
 Éste lo echó a frir.
 Éste le echó sal.
 Y este viejo, mata-piojos se lo comió.

In B. T. P., II, 126, we find the following version from Extremadura:—

Este, compró un huevo.
 Este, lo puso al fuego.
 Este, le echó la sal.
 Este, lo probó.
 Y este pícaro gordo se lo comió.

¹ Goloso.

A similar version from Mérida has the word *paloma* for *huevo*. In Rodríguez Marín, I, p. 46, we have an Andalusian version: —

Este niño pidió güebo.
Este lo puso a asá.
Este l' echó la sá.
Este lo sasonó
Y este picariyo gordo se lo comió.

The versions from Cataluña given by Maspons (see Rodríguez Marín, I, p. 110) are quite different. I have a California version (Santa Bárbara) directly related to the New-Mexican, Andalusian, and Extremadura versions: —

Éste mató un poyito.
Éste puso l' agua a calentar.
Éste lo peló.
Éste lo guisó.
Y éste se lo comió.

Llorca (p. 12) gives two versions, — one similar to New Mexico No. 7, and another similar to New Mexico No. 8 and the California version.

9. ESTOS PIECECITOS.

Holding the child's feet, one says, —

- (a) Estos piececitos
fueron a robar meloncitos:
Corre el uno, corre el otro,
corren los dos juntitos.
- (b) Estos piececitos
fueron a robar meloncitos,
en la huerta de su papacito.
Corre el uno, corre el otro,
corren los dos juntitos.

A version very similar to this one is given by Rodríguez Marín (I, p. 44): —

Estos piececitos ambos
Fueron a coger las jabas;
Bino er guarda der jabá
Y uno corre por aquí
Y otro corre por ayá.

10. JUEGO DE LOS ANGELITOS.

Pressing one's hands over the child's ears, he is thus lifted.

- ¿Quieres ver a los angelitos?
 — Sí.
 — Ora los vas a ver.
 — ¡Ay!

II. LOS CÍBOLOS.

One child strikes another one in the arm, beginning with the wrist (and with gradually increasing force).

Cuando vayas a los cíbolos, no me traigas carne
 de aquí [*strikes gently*], ni de aquí, ni de aquí,
 ni de aquí, sino de aquí [*strikes hard, near the shoulder*].

We have another traditional version of this *juego infantil*, the game and rhymes of "La Libra de Carne" (Extremadura version; see B.T. P., II, 130-131), which are essentially the same as the New-Mexican. A version more like the New-Mexican, however, is the Andalusian one ("Folklore Andaluz," 168; cf. B. T. P., 131, note): —

Cuando vayas a la carnicería
 Que te corten una libra de carne,
 Pero que no te la corten de aquí,
 Ni de aquí, ni de aquí,
 Sino de aquí, sino de aquí.

Similar rhymes and game are also known in Catalonia (cf. p. 511; see also Llorca, p. 15, "La Carnicería").

12. LAS INDITAS DE SAN JUAN.

Holding the child's hands, one swings back and forth, saying (and sometimes singing), —

- (a) Las Inditas de San Juan
 piden pan y no les dan;
 piden queso y les dan un hueso,
 y les cortan el pescuezo.
 Y se sientan a llorar
 en las trancas del corral.
- (b) Rique, rique, rique son,
 Las Inditas de San Juan
 piden pan y no les dan;
 piden queso y les dan un hueso;
 y se sientan a llorar
 en las trancas del corral.
 Tan, tan, tan, tan.

These rhymes are traditional, and were probably used to accompany the old Spanish game "Recotín Recotán" (or "Recodín Recodán"),

which is found in many parts of Spain (see Rodríguez Marín, I, Nos. 81-83; and notes, pp. 120-123). R. Marín, No. 82, is very much like the New-Mexican version. For "Las Campanas de San Juan" is substituted "Las Inditas de San Juan." The New-Mexican versions are much longer, and may represent an older version (see also B. T. P., II, p. 124; and Llorca, p. 14, *aserrando* [sawing]).

13. PARA VALERSE AL COMPADRE O A LA COMADRE.

Holding one another by the little finger of the right hand, young people say, —

- (a) Chiquigüitito de flores,
no te derrames,
qu' en esta vida y en la otra
semos compadres.

Carretón, carretón.
El que se vale al compadre
y a la comadre y se desvale
se le corta el corazón.

- (b) Chiquigüitito de flores,
no te derrames,
qu' en esta vida y en la otra
semos compadres.

Carretita y carretón.
los que se valen al compadre
y a la comadre y se desvalen
se les rompe el corazón.

14. EL COYOTITO.

One child acts as mother, and leads the children around another child who sits in the centre, and represents the coyote. The mother and children pinch coyote in the head, and say, —

Pepenando piñoncitos,
pepenando piñoncitos,
para el pobre coyotito,
para el pobre coyotito.
Etc.

The coyote finally becomes angry and catches one of the children.

15. EL COYOTITO.

The children come out, as in No. 14.

— Mira la luna.
[*Coyote looks at the moon.*]
— M, m, m. ¡Qué piojero!

[*Then all scream:*]
 — Salta, coyote,
 con tanto majote.
 [*Coyote runs away.*]

The games Nos. 14 and 15 are similar to the games "Los Pollitos" and "Los Pollitos de miel," from Extremadura, described in B. T. P., II, Nos. 12, 13. The *coyotito* in the New-Mexican game takes the place of the *lobito* of the Spanish game. The second part of the game, the capture of the *pollitos* by the coyote, and the subsequent paying of a ransom to get them back, are entirely forgotten in the New-Mexican games.

16. JUEGO DO COLORES.

This is really a game of redeeming forfeits, the forfeit in question being the freedom of the child made prisoner by the good and bad angels. The penalties demanded and the accompanying rhymes are part of game No. 17, which is an entirely different game, and one more widely known. I have not found any versions of Spanish games like these, but I feel certain that the New-Mexican games are traditional. It is quite possible, of course, that game No. 17 is only a part of No. 16. The paying of the penalties is the most interesting part of the game for young children; and naturally this part would be more often repeated, and finally considered a separate game.

— Voy quebrando bolitas de oro.
 Tan, tan.
 — ¿Quién es?
 — El ángel bueno.
 — ¿Qué quiere el ángel bueno?
 — Colores.
 — ¿Qué color?
 — Blanco (*o lo que se quiera*).

Here the child might say that that color cannot be found, and the angel asks for another color until what is desired is found. The child that bears that color goes to the side of the angel. The angel, or the child taken, then returns as a second angel, and a similar dialogue takes place.

— Voy quebrando bolitas de oro.
 Tan, tan.
 — ¿Quién es?
 — El ángel malo.
 — ¿Qué quiere el ángel malo?
 — Colores.
 — ¿Qué color?
 — Colorado.
 Etc.

When the angels have all the children on their side, they have to be redeemed by the first side. The angel brings them on his back, one by one, to the leader of the other side, and the following dialogue takes place: —

- Tan, tan.
- ¿Quién es?
- El ángel bueno (*or* malo).
- ¿Qué traes?
- Un preso.
- ¿Qué delito cometió?
- Que lo hallé comiendo queso y no me dió.
- Pues la sentencia que le doy es que le den dos nalgadas
(or whatever the judge may wish).

(See the following game, and also No. 18.)

17. SANTIAGUITO DE PALO.¹

The children all sit in one corner of the room. El Santiaguito de Palo brings them one by one to the *Juez*, who imposes the penalties. The Santiaguito de Palo is usually an older boy, for he has to carry the prisoner on his back to the judge (see Newell, *op. cit.*, p. 143).

- (a) — Tan, tan.
- ¿Quién es?
- El Santiaguito de Palo.
- ¿Qué traes?
- Un preso.
- ¿Qué delito cometió?
- Que lo hallé comiendo queso y no me dió.
- Pues la sentencia que le doy es que se empine y le
den una buena nalgada.
- (b) — Tan, tan.
- ¿Quién viene ai?
- El Santiaguito de Palo.
- ¿Y qué trae?
- Un preso.
- ¿Qué delito cometió?
- Que lo hallé comiendo queso y no me dió.
- Pues la sentencia que le doy es que brinque como sapo.

18. JUEGO DEL PAÑO (DROP THE HANDKERCHIEF).

- (a) — ¿Ónde anda tu tata?
- En el Vallecito.
- ¿Qué te fué a trai (traer)?
- Un cochinito.
- ¿Le fué bien?

¹ See description under No. 16.

- Como la miel.
- ¿Le fué mal?
- Como la sal.
- Pues siéntate en tu lugar
y no me vuelvas a hablar.
Etc.
- (b) — ¿Ónde anda tu tata?
- En el Vallecito.
- ¿Qué te trujo?
- Un cochinito.
- ¿Te fué bien?
- Como la miel.
- ¿Te fué mal?
- Como la sal.
- Pues siéntate en tu lugar
y no me vuelvas a hablar.

Rhymes similar to these are recited in the accompaniment of a Spanish game entirely different from this one (see B. T. P., II, p. 161). A study of Spanish nursery and children's games shows that a good deal of confusion exists in the modern versions. A traditional game is forgotten; but the accompanying rhymes are not, and these are then applied to an entirely different game or to a new one. In this New-Mexican game ("Juego del Paño") we may have a new game, one similar to the familiar American game of "Drop the Handkerchief." El Vallecito is a small village in northern New Mexico.

19. EL REY Y LA REINA.

The children form a circle, holding hands, and two of them speak.

- El rey y la reina se fueron por agua.
- ¿Quése el agua?
- Se la bebieron los pollitos.
- ¿Quése los pollitos?
- Andan comiendo huesitos.
- ¿Quése los huesitos?
- Se los llevó el rey.
- ¿Quése el rey?
- Se fué a decir misita.
- ¿Quése la misita?
- La envolvió en un papelito.
- ¿Quése el papelito?
- Voló al ciclo.

The children then disperse and run to hide themselves, crying, —

Guel, guel, guel, guel;
que te picó el gallo.
Nos vamos a esconder
en las lomititas de San Miguel.

Each child has been given the name of a fruit; and now the king calls them out one by one, and takes them to a judge, who gives each one a sentence, as in game No. 17.

— ¿Qué te gusta?

— Manzana.

Manzana is taken first, and the others follow. The end is almost identical with game No. 17.

— Tan, tan.

— ¿Quién es?

— El rey.

— ¿Qué trae?

— Un preso.

— ¿Qué delito cometió?

— Que lo hallé royendo un hueso y no me dió.

— La sentencia que le doy es que gruñía como perro.
Etc.

For similar rhymes see B. T. P., II, p. 137. The game is a long one and seems to be traditional. The end is again a game of paying penalties, as in Nos. 16 and 17. The rhymes of the first part of the game, as well as those of the Extremadura version above cited, recall the accumulative nursery-*tales* "La Hormiguita," "El Aguila," "El Zancudo," etc., versions of which are well known in New Mexico, California, and Spain (see this Journal, Vol. XXVII, pp. 222-226).

20. AL QUE SE LE CAE SE LE PRENDE.

The children are provided with long sticks. A ball is tossed up, and the game is to have the ball touch some one. They can use only the sticks in hitting the ball.

— ¿Quién entiende?

— El piojo y la liendre.

Al que se le cae se prende.

— ¿Quién escucha?

— El que se le cae se la embucha.

— Al que toca la pelota le dan tres veces ella con
en las nalgas.

21. PARES O NONES.¹

— ¿Pares o nones?

— Nones.

— Adivinates. Ora tú.

22. EL BAILE DEL AGÜELO.

On Christmas Eve, or on an evening two or three days before Christmas Eve, an old man, called *El Agüelo* (*El Abuelo*), visits the

¹ See Rodríguez Marín, I, No. 80; and Newell, *op. cit.*, p. 147.

homes of all people who have children, to see if all have been good and have learned their prayers. Years ago, when this custom was common in New Mexico and southern Colorado, the *Agüelo* was a veritable scarecrow for small children. He was feared more than anything else, and there exist stories of the floggings he gave to bad boys who did not know their prayers or were disobedient to their parents. I do not know the origin of this custom. At all the homes he visited he was given sweets and cookies, which he carried away in a large bag. In this bag he carried away also incorrigible little children. His presence was announced by a hard knock on the door, with the cry, "*¡El Agüelo! ¡El Agüelo! ¡Aquí viene el Agüelo!*" The children would then appear and recite their prayers to him. After this the children and the *Agüelo* would form a circle; and all would dance from right to left, and again from left to right, singing the following verses:—

- (a) Baila, paloma de Juan Turuntún.
Turún, tun, tun, Turún, tun, tun.
Baila, paloma de Juan Turuntún.
Turún, tun, tun, Turún, tun, tun.
- (b) Baila, paloma de Juan Durundún.
Durún, dun, dun, Durún, dun, dun.
Baila, paloma de Juan Durundún.
Durún, dun, dun, Durún, dun, dun.

In case *El Agüelo* was not well satisfied with the prayers or general conduct of some child, he would crack his whip and make the child dance alone, repeating to him the verses in a threatening manner. (See also this Journal, Vol. XXII, p. 10.)

23. MATA SECA.

- (a) Atrás de una mata seca
está una vieja sin tetas.
El que hablare y se riere
se come las cien macetas.
- (b) Atrás de una mata seca
está una vieja sin tetas.
El que hable y se ría
le chupa las tetas.

24. MATA SECA.

Abajo de un cajón
está un viejo capón.
El que hablare y se riere
se come la capazón.

25.¹ ADIVINANZA.

— ¿A quién quieres más,
a Din gu ² Adán,
gu a Pata Galán?
— A Pata Galán.
— ¡Qué bárbaro!
Ése es el diablo.

26. EL CAMINITO DEL CIELO.

— ¿Por qué caminito quieres ir al cielo, por el de flores,
o por el de espinas?
— Por el de flores.
— ¡Qué bárbaro! Ése es el camino del infierno.

27.

- (a) — ¿Qué estás haciendo?
— Una punta.
— ¿Pa qué?
— Pa picarle el — al que me pregunta.
- (b) — ¿Qué estás haciendo?
— Una punta.
— ¿Pa qué?
— Pa picarle las orejas al que me pregunta.

28. ADIVINANZA.

— ¿Qué hay de la empa-?
— nada; toda se volvió pastel.

29. EL CUENTO DEL VIEJITO Y LA VIEJITA.

— Un viejito y una viejita tenían una escalerita de popote.
Subió el gallo y no se quebró.
Subió el perro y no se quebró.
Subió la cabra y no se quebró.
Subió el viejito y no se quebró.
Subió la viejita y no se quebró.
Subió el becerro y no se quebró.
Subió la vaca y se quebró.
¿Cual pesaba más?
— La vaca.
— Álzale la cola y lámbale la caca.

XI. NURSERY RHYMES AND CHILDREN'S SONGS.

In this part of my New-Mexican Spanish folk-lore I publish all the nursery rhymes, children's songs, children's prayers (in verse), meaningless rhymes, play on words, children's ballads, incantations, etc., in

¹ The questions and riddles given in Nos. 25-28 belong to the class called *pegas* (Rodríguez Marín, see vol. i, pp. 411-414).

² I.e., ó.

my possession. Some of the nursery rhymes and prayers have already been published in my "Romancero Nuevomejicano."¹ I now publish the complete material. Since the material is not very abundant, I have followed no special order or arrangement; although I have tried to put together the nursery rhymes first, secondly the parodies on prayers, then the popular children's *coplas*, the real children's prayers (in verse), the *trabalenguas*, and lastly the children's songs and ballads. Practically all this material is traditional, and is derived from old Spanish sources, as may be seen from the comparative notes. It serves again to corroborate the opinion which I expressed six years ago, concerning the character of all my New-Mexican Spanish folk-lore material; namely, that it is Spanish in every sense. The changes that it has undergone in New Mexico are the natural changes that are to be expected in material that has been preserved in oral tradition for over three hundred years. The nursery rhymes and children's songs, therefore, the same as the superstitions, folk-tales, proverbs, riddles, children's games, and other materials already published, again give abundant testimony to this fact. The Indian and English elements have no importance whatever in the development of New-Mexican Spanish folk-lore. If here and there one is able to detect an Indian or English influence, they are very rare exceptions. I myself have been often under the impression that a certain melody, for example, was of Indian origin, and have been afterwards agreeably surprised on discovering that the same or a similar melody is well known also in Spain, Chile, or Argentina. I hope that in the future folk-lorists will publish the music of all popular songs, nursery rhymes, and even of the recitative rhymes, in order to determine the character of Spanish nursery melodies, etc.

A word should be said about the term "nursery rhymes." In Spanish this term is used in a general way, applying to metrical or non-metrical compositions of children, with rhythm and assonance, rarely rhyme. Rhythm is often the most important factor.

I.

Periquillo el labrador
muerto lo llevan en un colchón.
El colchón era de lana.
Muerto lo llevan en una rana.
Y la rana tenía su pico.

1, 2. See Rodríguez Marín No. 180. The New-Mexican versions are from the same original. No. 2 is longer than the version of Rodríguez Marín. All three, however, are evidently traditional versions of an old Spanish original. The variants given by R. Marín for the

¹ *Revue Hispanique*, April, 1915.

Muerto lo llevan en un burrico.
 Y el burrico era cerrero.
 Muerto lo llevan en un carnero.
 El carnero era de un viejo.
 Muerto lo llevan en un pellejo.
 El pellejo era colorado.
 Muerto lo llevan amortajado.
 La mortaja era de sayal;
 pinto y muy largo el costal.

2.

¡Quiquiriquí, del agua son!
 Muerto lo llevan en un colchón.
 El colchón era de lana.
 Muerto lo llevan en una rana;
 y la rana era trompico.
 Muerto lo llevan en un burrico;
 y el burrico era cerrero.
 Muerto lo llevan en un carnero.
 El carnero era de un pato.
 Muerto lo llevan en un zapato;
 y el zapato era de un viejo.
 Muerto lo llevan en un pellejo;
 y el pellejo era colorado.
 Muerto lo llevan amortajado.
 La mortaja era de sayal.
 Muerto lo llevan a enterrar
 entre cuatro lagartijos,
 y un gato de sacristán.

3.

— Mañana, domingo,
 se casa Benito
 con un borreguito.
 — ¿Quién es la madrina?
 — Doña Catalina.

Peninsular version (notes, p. 143) are more like the New-Mexican verses in question. New-Mexican children recite these meaningless rhymes in a quick, lively, sing-song fashion, with two strong accents in each verse, in the third or fourth and in the last accented syllables.

It is significant that each of the three versions has a different beginning. In the Spanish version the protagonist is *Periquiyo el aguaó (aguador)*, while in the New-Mexican versions he is *Periquillo el labrador* in one, and in the other we have the name and trade omitted. The words *del agua son* are absolutely meaningless, and are probably meant for the words *el aguaó* of the older Spanish version. The version of Llorca (*op. cit.*, 126) is fragmentary.

- 3, 4. These nursery rhymes are also traditional. Versions of them have been found in Spain, Argentina, Venezuela, and Cuba. See Rodríguez Marín I, p. 56; and Notes 128-129; B.T.P. IV, 152; Ciro

- ¿Quién es el padrino?
- Don Juan Botijón.
- ¿De qué hacen la fiesta?
- De un cadajón.
- ¿Quién se la come?
- El perro pastor.

4.

- Mañana, domingo,
se casa Benito
con un borreguito.
- ¿Quién es la madrina?
- Doña Catalina.
- ¿Quién es el padrino?
- Don Juan Botijón.
- Píquenle la panza
a ese viejo barbón
con su bastón.
- Amos¹ a la fiesta
del indio Manuel,
a comer tamales;
y chile tamién.

5.

- Dijo el gallo:
- Quiquiriquí.
- Cristo nació.
- Dice la oveja:
- En Belén.
- Vamos a ver.
- No es menester.

6.

- Chato, narato,
- narices de gato:
- Subites² al cerro,
- narices de perro.
- Bajates² al plan,
- narices de gavilán.

7.

- Nino, nino, nino,
- patas de cochino.
- Nano, nano, nano,
- patas de marrano.

Bayo, *Romancerillo del Plata* (Madrid, 1913), p. 89; and Llorca, p. 193. The name of the *madrina* has remained the same in all the versions, *Doña Catalina*, but that of the padrino has various forms.

5. See *Ciro Bayo*, *Romancerillo*, p. 86; and Rodríguez Marín No. 124.

¹ *Vamos*. See *Studies*, I, §§ 29, 178.

² See *Studies*, II, § 108.

8.

Güeya pelada,
de la cañada.
Guej'¹ e sandía,
de la cieneguía.

9.

Antoño; retoño,
calzón colorau;
camisa de juera,²
s— atorau.

10.

— ¿Quién te peló,
que las orejas no te cortó?
— El burro que me preguntó.

11.

Santa María:
come tortía.³
Madre de Dios,
dame de a dos.
Amén:
yo como también.

12.

Children say that the Indians bless themselves thus: —

Peréngüengüé,
peréngüencruz;
sácala, mácala,
Amén Jesús.

13.

Padre nuestro que estás en los cielos,
Tú cuidas las vacas y yo los becerros.
Santificado sea tu nombre,
danos licor a todos los hombres.

-
10. See Rodríguez Marín No. 145; Llorca, *op. cit.*, 187; and B.T.P. IV, 162.
The last, which is a Galician version, is more like the New-Mexican.
13. See Rodríguez Marín I, pp. 125-126. The versions of R.M. beginning
Dóminus vobisco and *Los mandamientos del pobre* are also known in
New Mexico. I have no versions in my collectanea, but remember
having heard similar rhymes. The rhyme for *Orate, Fratres*, was
Ya te fregates.

¹ Studies, I, § 87; and II, § 94.

² Studies, I, § 100.

³ *Ibid.*, § 158 (e).

14.

Por la señal
de la santa canal;
comí frijoles
y me hicieron mal.

15.

El que da y quita
le sale una corcobita;
y viene el diablo
y se la quita
con su navajita.¹

16.

Al que da y quita
le sale una corcobita;
y viene el diablo
y se la corta
con su navajita.¹

17.

El que escucha
m— embucha
y echa m—
en su cachucha.

18.

— No te importa.
— Zampa torta.

19.

El burrito está contento
en las puertas del convento.
Tú te comes lo de afuera,
y yo me como el bastimento.

14. See Rodríguez Marín I, No. 90; Ramón A. Laval, "Oraciones, Ensalmos y Conjuros del Pueblo Chileno" (Santiago, 1910, "Revista de Folklore Chileno" I), p. 99; and the Catalanian version given in Rodríguez Marín I, Notes, p. 125. See also our reference to No. 13, above. The parodies of prayers are very numerous in Spanish. A parody similar to the above is found also in Portuguese (see Sylvio Romero, *Cantos Populares do Brazil* [Lisboa, 1883], II, 127). The New-Mexican version is evidently incomplete.

15, 16. See Rodríguez Marín, Nos. 156, 157; and B.T.P. II, 22. In notes (p. 127) R. Marín gives Italian versions. The New-Mexican version lacks the traditional beginning, *Rita, Rita*, but is much longer than the others.

¹ See "New-Mexican Spanish Folk-Lore. IV. Proverbs," No. 1 (this Journal, vol. xxvi).

20.

Entre Melón y Melamba
mataron una ternera.
Melón se comió la carne,
Melamba la cagalera.

21.

Lagaña Pestaña
mató a su mujer,
con un cuchillito
del tamaño dél.

22.

— Dame tortilla.
— Brinca pa arriba
y agárrate la pajarfa.

23.

— Mamá, tengo hambre;
yo quiero pan.
— Hija, no tengo;
baila el cancán.

24.

Fuí a la China,
sin saber a qué,
y compré un chaquetón
del tamaño de usté.

25.

Agua sí, agua no:
agua del tanque¹ no bebo yo.
Porque sí, porque no,
porque mi padre me lo mandó.

26.

Vamos pa arriba;
no tengo barriga.
Vamos pa abajo;
no tengo espinazo.

27.

Una vieja, murre vieja,
de la edá de Salomón,
se echaba la teta al hombro,
que le arrastraba al talón.
De las tetas de esta vieja,
porque eran largas y aguadas,
salieron doscientas reatas,
arciones y cabezadas.

¹ *Estanque*. See Studies, I, § 203.

28.

Señora Santa Ana,
señor San Joaquín,
arroyá¹ este niño,
se quiere dormir.

29.

San Lorenzo,
labrador,
ruega a Dios
que salga el sol.

30.

San Lorenzo,
barbas de oro,
ruega a Dios
que llueva a chorros.

31.

Sol, Sol,
toma este diente
y dame otro mejor.

32.

Sana, sana,
culito de rana;
si no sanas hoy,
sanarás mañana.

33.

Que Dios te ampare
y un perro te agarre.

34.

Padre mío,
San Amador,
todas pollitas
y un cantador.

35.

Oremos, oremos,
angelitos semos;
del cielo venemos.²

28. See Rodríguez Marín No. 1027. The Spanish version is recited by the child himself, before retiring; while the New-Mexican, although almost identical, is sung by the nurse or mother on rocking the child to sleep.

29, 30. I have seen no Peninsular-Spanish versions of these rhymed exorcisms, but Laval has published similar versions from Chile (*Oraciones, Ensalmos, etc.*, p. 155).

¹ This may be for *arroyad*.

² See *Studies*, II, § 105.

Si no nos dan,
puertas y ventanas
quebraremos.

36.

Santa Bárbara, doncella,
líbranos de la centella.

37.

Santa Bárbara, bendita,
que en el cielo estás escrita
con papel y agua bendita,
Santa Bárbara, doncella,
líbranos del rayo y de la centella.

38. Oración.

— ¿Quién en esta casa da luz?
Jesús.

— ¿Quién la llena de alegría?
María.

— ¿Quién la abraza en la fé?
José.

Pues bien claro se ve
que siempre habrá contrición,
teniendo en el corazón
a Jesús, María y José.

39.

¿Quién ha dicho que yo he dicho
que tal dicho he dicho yo?
El que ha dicho que yo he dicho

-
- 36, 37. See Journal of American Folk-Lore, vol. xxiii, p. 22; Ramón A. Laval, *op. cit.*, 154-155; B.T.P. IV, 119; and Rodríguez Marín I, Nos. 998, 999. All these versions are very much alike, are versions of primitive Spanish originals, and give testimony to the custom of invoking the aid of Santa Bárbara against thunderbolt, lightning, and earthquakes. In New Mexico there exists the custom, as in Chile, of burning palm that has been blessed on Palm Sunday at the time of the recitation of the invocations. The invocations to Santa Bárbara are evidently traditional and very old.
38. This is a children's prayer. It is recited alone, or more commonly as the beginning of the very popular *Bendito y alabado sea el Santísimo Sacramento del Altar*, etc. In an old Pastorela, or Nativity play, found here in California, these verses are part of the opening scene, when the shepherds first appear. See also Ramón A. Laval (*op. cit.*, p. 128), where similar verses appear in a different prayer.
- 39-42. See Rodríguez Marín I, Nos. 191-199; and Notes, pp. 146-147. These rhymes belong to the class called in Spanish *trabalenguas*, and, like the similar rhymes in English and other languages, are used to

que tal dicho he dicho yo, mintió.

Si yo hubiera dicho que tal dicho
había dicho yo, bien dicho hubiera estado,
porque tal dicho lo hubiera dicho yo.

40.

— Pájaro pinto, peludo, peripanzudo,
¿porqué tienes tus hijos, pájaros
pintos, peludos, peripanzudos?
— Porque mi nana es pájara pinta,
peluda, peripanzuda.

41.

Atrás de una mata seca
comí miel y hierba seca.
Atrás de una mata seca
comí miel y hierba seca.

42.

De Guadalajara vengo,
jara traigo y jara vendo.
A medio vendo la jara.
¡Qué jara tan barata vendo!

43.

Uno, dos — señor Juan de Dios.
Dos, tres — señor Juan Andrés.
Tres, cuatro — señor Juan Lobato.
Cuatro, cinco — señor Jacinto.
Cinco, seis — señor Monséis.
Seis, siete — señor Pericute.

44.

Una — tió Juan de Luna.
Dos — tió Juan de Dios.
Tres — tió Juan Andrés.
Cuatro — tió Juan Lobato.
Cinco — pega un brinco.

45.

Uno — tió Bruno.
Dos — tió Juan de Dios.

teach children pronunciation or are for mere amusement, since some of them are well-nigh impossible to pronounce rapidly and correctly. No. 40 is a short version of Rodríguez Marín No. 198.

- 43-45. These three versions are directly related, and are probably variants of the same Spanish original. The Galician version from Coruña (given in B.T.P. IV, p. 160) is a close parallel to New Mexico 45. This last is evidently a faithful version of the original. The longer and quite different rhymes of Rodríguez Marín (I, Nos. 243, 244)

Tres — tió Juan Andrés.
 Cuatro — tió Juan Lobato.
 Cinco — tió Jacinto.
 Seis — tió Monséis.
 Siete — tió Pericnete.
 Ocho — come bizcocho.
 Nueve — alza la colita y bebe.
 Diez — álzala otra vez.
 Once — perrito de bronce.

46.

Contando los botones.
 Pobre, Rico, Méndigo, Ladrón.
 Pobre, Rico, Méndigo, Ladrón.
 Etc.

47.

Ya el tecolote¹ no baila
 porque no tiene calzones.
 Mañana le van a hacer
 del cuerito e los ratones.

48.

Ya el tecolote no baila
 porque no tiene zapatos.
 Mañana le van a hacer
 del cuerito de los gatos.

are of entirely different origin. Rhymes similar to the above are found in nearly all European countries. See Newell, *op. cit.*, pp. 197 fol.

46. These rhymes are used by children to tell the future. I have not found any similar rhymes in the folk-literature of any other Spanish country. It may well be, however, a traditional Spanish rhyme. On the other hand, the fact that it is not to be found in the Spanish folk-literature which I know, and the fact that in New Mexico one frequently hears among American children the well-known English rhymes,

“Rich man, poor man, beggerman, thief,
 Doctor, lawyer, merchant, chief,”

lead one to the supposition that the New-Mexican children may have composed original Spanish rhymes based on the English. If this is true, it is a very rare case of such compositions. Although New-Mexican Spanish has already been influenced in its vocabulary and syntax by the English language, the traditional folk-literature and customs and ideas are yet thoroughly Spanish, and will probably remain so forever. See my *Studies in New-Mexican Spanish*, Part III, The English Elements (1914), Chapter I.

- 47-56. These are really *coplas populares*. They are known by both young and old. I include them here, because these are very popular among children of from ten to fifteen years of age. Nos. 51-53 are connected, and form a popular *cancioncilla*, or, as New-Mexicans call it, *cantadita*,

¹ *Buho*.

49.

¡Ah, qué recontento estoy,
porque me ha hecho mi madre
unos pantalones nuevos
de los viejos de mi padre!

50.

Me asomé por la ventana,
a ver que estaban vendiendo:
los calazones de tío Suaso,
hechos un vivo remiendo.

51.

¿Qué está haciendo esa paloma,
sentadita en su ventana?
Esperando a su palomo,
que le traiga la mañana.

52.

Tú eres mi paloma blanca;
yo soy tu palomo azul.
Juntaremos los piquitos,
y haremos curucucú.

53.

¿Qué esta haciendo esa paloma,
sentada en esa azotea?
Mirando a los sinvergüenzas
empinarse la botella.

54.

En la Villa matan vacas,
en la Cañada ratones,
y ancase¹ los Riberitas
retumban los alberjones.

55.

San Pedro tiró una piedra
de una escalera pa abajo;
y le respondió San Pablo:
— No tires calvo, carajo.

56.

En la ciudá de no sé onde
adoraban no sé que santo.
Le rezaban no sé qué,
y le ofrecían no sé cuanto.

and its melody is frequently played to accompany children's dancing-parties. Children often dance and sing the *coplas* at the same time. As independent *coplas*, to be sung on any occasion, however, all children know them.

¹ *En casa de.* See Studies, II, § 97.

57.

Yo me enamoré
de una melindrosa,
no muy bonita,
no muy preciosa,
ni muy graciosa;
las narices tuertas,
la boca en un lado,
la frente sumida,
los ojos apagaus.

58.

Tatacotes, retefea,
bigotes de salea;
cuerpo de tabla
que no sabe con quien habla.

59.

Eres como Juan Gómez,
tú lo compras y tú te lo comes.

60.

Jarirú;
sabe más el burro que tú.

61.

Jarirusa;
calzones de gamusa.

62.

Tortillitas pa papá,
tortillitas pa mamá.
Tortillitas pa papá,
tortillitas pa mamá.

63.

Mamá, mamá,
me quiero casar,
con un soldadito
que sepa marchar.

59. This is a popular *dicho*, or *refrán*. Children make use of it when some child buys or is given something to eat and eats it all himself, without giving part of it to any one.

60-61. These rhymes show how even New-Mexican Spanish children amuse themselves at the expense of their English-speaking friends, whether these be Spanish or English. *Jarirú* is meant for the current American pronunciation of "How do you do?" and *Jarirusa* for "How do you do, sir?" For many more plays on words of such character, used by adults in anecdotes, etc., see this Journal, vol. xxvii, p. 144.

62. See B.T.P. II, p. 121; and Newell, *op. cit.*, p. 90.

64.

Corre, muchacho,
corre a caballo,
que la gallina
quiere otro gallo.

Corre, muchacho,
por la azotea,
que la gallina
cacaraquea.

Corre, muchacho,
corre corriendo,
que la gallina
ya está poniendo.

65. EL TECOLOTE.

— Tecolote, ¿De ónde vienes?
Tecolote, ¿De ónde vienes?

— Del Pueblo del Colorido.
Del Pueblo del Colorido.
Vengo a traírte esta noticia,
vengo a traírte esta noticia,

65. This is a very popular New-Mexican and Colorado *cantadita*, both among young and old. Parents often hold children on their lap and sing it to them or with them.

The version which I give is from Colorado, and I first had thought that it was common only in Colorado and composed there. I have no version from New Mexico, but I have been assured by many that it is well known in New Mexico also. How it happened that I collected no New Mexico version I do not know. That it is a traditional Spanish folk-song, however, is absolutely beyond doubt, as the following version shows.

Our version has some changes adapted to local conditions. In the Chile version given below we have *Vengo de la mar volando*, which may belong to the old traditional version, while the New Mexico and Colorado version says *Del Pueblo del Colorido*. The city of Pueblo, Col., is meant. *Colorido* for *Colorado* (name of the State) is common in New-Mexican Spanish.

For several years I had been under the impression that this popular song was of late New-Mexican (or even Colorado) origin. In the summer of 1913 I made an extensive folk-lore expedition through Southern California. In Santa Bárbara I found a Chilean who was a regular storehouse of folk-lore, especially poetry. Among other materials I obtained from him the following version of "El Tecolote," which settles all doubts concerning the origin of this popular song. It is an old Spanish *cancioncilla*, although it may have suffered important changes. The word *tecolote* is American (Nahuatl source)¹

¹ See Juan Fernández Ferraz, *Nahuatlismos de Costa Rica* (1892), s.v.

que tu amante anda perdido,
que tu amante anda perdido.

— ¡Qué bonito tecolotito!
¡Qué bonito tecolotito!
— ¡Cu!
¡Curucucú, cu, cu!
¡Curucucú, cu, cu!
— ¡Qué bonito tecolotito!
— ¡Cu!

— ¿Tienes hambre, tecolotito?
¿Tienes hambre, tecolotito?
— ¡Cu!
¡Curucucú, cu, cu!
¡Curucucú, cu, cu!
— ¿Tienes hambre, tecolotito?
— ¡Cu!

I now give the Chile version. My reciter affirms that he learned the song in Chile, and not in California.

— ¿ De ónde vienes, tecolote?
¿ De ónde vienes, tecolote?

— ¡Ay, vengo de la mar volando!
¡ Ay, vengo de la mar volando! ¡Ju, ju!

Vengo buscando a mi tecolota,
vengo buscando a mi tecolota;
y ella también me viene buscando,
y ella también me viene buscando. ¡Ju, ju!

— Si yo fuera el tecolote,
si yo fuera el tecolote,
me estuviera en mi nidito,
me estuviera en mi nidito;
me acabara de emplumar,
me acabara de emplumar. ¡Ju, ju!

Ay, del golfo de la mar,
ay, del golfo de la mar,
salió un patito, diciendo,
salió un patito, diciendo: ¡Ju, ju!

Ora me has de alimentar, ay,
ora me has de alimentar, ay;
no cuando me esté muriendo,
no cuando me esté muriendo. ¡Ju, ju!

The *tonadillas* of the New-Mexican and Chile compositions are also very much alike, and reveal a common source.

66. EL PIOJO Y LA LIENDRE I.

El piojo y la liendre se quieren casar
 y no se han casado por falta de pan.
 Responde la vaca desde su corral:
 — Que sigan las bodas; yo pondré el pan.
 — Que sigan las bodas, que pan tenemos;
 ahora la carne ¿dónde hallaremos?
 Responde el lobo desde el lobazal:
 — Que sigan las bodas; yo pongo un costillar.
 — Que sigan las bodas, que carne tenemos;
 ora, quién la guise, ¿dónde hallaremos?
 — Responden las moscas desde su moscal:
 — Que sigan las bodas, iremos a guisar.
 — Que sigan las bodas, quién guise tenemos;
 ora, quién la coma, ¿dónde hallaremos?
 Responde el coyote de su coyotal:
 — Que sigan las bodas, que yo iré a zampar.
 — Que sigan las bodas, quién zampe tenemos;
 ahora, quién toque, ¿dónde hallaremos?
 — Responde el grillo desde su grillal:
 — Que sigan las bodas, que yo iré a tocar.
 — Que sigan las bodas, quién toque tenemos;
 ahora, quién baile, ¿dónde hallaremos?
 Responde la araña desde su arañal:
 — Que sigan las bodas, que yo iré a bailar.
 — Que sigan las bodas, quién baile tenemos;
 ahora, padrinos, ¿dónde hallaremos?
 Responde el ratón de su ratonal:
 — Amarren los gatos, yo iré apadrinar.
 En la primer mesa y al primer vino
 suéltanse los gatos, cómense al padrino.

(*Version from Socorro, New Mexico.*)

67. EL PIOJO Y LA LIENDRE II.

El piojo y la liendre se van a casar
 y no se han casado por falta de pan.
 Responde la vaca desde su corral:
 — Que sigan las bodas, que yo pondré el pan.

66, 67. These are really traditional Spanish ballad-rhymes. Version 66 was printed in my "Romancero Nuevomexicano" (No. 27). The Taos version I received lately from my father. Both versions are wonderfully well preserved, and are good examples of the vitality of Spanish tradition in New Mexico. For real traditional New-Mexican Spanish ballads derived from Spanish versions of the sixteenth and seventeenth centuries, see my "Romancero Nuevomexicano." Numerous versions of these are known in New Mexico and California. The only complete Peninsular-Spanish version which I have seen of this traditional composition is the one given by Rodríguez Marín (I, No. 179). The assonances change more frequently than in the New-

— Albricias, albricias, ya pan tenemos;
 ahora, dinero, ¿dónde hallaremos?
 — Responde el becerro desde su chiquero:
 — Que sigan las bodas, yo pondré el dinero.
 — Albricias, albricias, dinero tenemos;
 ahora, quién guise, ¿dónde hallaremos?
 Responde la chinche desde su chinchal:
 — Que sigan las bodas, que yo iré a guisar.
 — Albricias, albricias, quién guise tenemos;
 y ahora, quién toque, ¿dónde hallaremos?
 Responde el grillo desde su grillal:
 — Que sigan las bodas, que yo iré a tocar.
 — Albricias, albricias, quién toque tenemos;
 y ahora, quién baile, ¿dónde hallaremos?
 Responde la araña desde su araño:
 — Que sigan las bodas, que yo iré a bailar.
 — Que sigan las bodas, quién baile tenemos;
 y ahora, padrinos, ¿dónde hallaremos?
 Responde el ratón de su ratonal:
 — Amarren los gatos, yo iré apadrinar.
 Estando en la boda repartiendo vino
 suéltanse los gatos, sóplanse al padrino.
 (*Version from Taos, New Mexico.*)

68.

Éste era un gato,
 con los pies de trapo
 y los osjos al revés.
 ¿Quieres que te lo cuente otra vez?

Mexican version, but both versions are essentially the same. In Notes, p. 142, R. Marín gives fragments of other Spanish versions, one of which, a Sevillian version, seems to have the common *-a* assonance, as in the New-Mexican versions. As for metre, all these versions are in a Spanish twelve-syllable metre, composed of two hemistichs, with a fixed accent on the fifth syllable of each. The cæsura is in all verses well determined. This is a well-known Spanish ballad metre, although not as popular as the famous *verso de romance*.

68. See B.T.P. IV. 159; Rodríguez Marín I, No. 63; R. A. Laval, *Revista de Derecho*, etc. (Buenos Aires, 1909), vol. xxxii, p. 527. This is a formula which probably accompanied a longer *Cuento de nunca acabar*. Some of these had as a basis a long folk-tale; but in most cases the tale itself has been forgotten, and the formula alone has remained. The New-Mexican version, however, has all the appearances of being an independent nursery rhyme. See also my "Comparative Notes on New-Mexican and Mexican Spanish Folk-Tales" (this Journal, vol. xxvii, pp. 227-228).

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NEW-MEXICAN SPANISH FOLK-LORE.

BY BARBARA FREIRE-MARRECO.

[THE following fragments of New-Mexican Spanish folk-lore were collected by Miss Barbara Freire-Marreco of Oxford, England, in the New-Mexican Tewa pueblo of Santa Clara in the years 1911 and 1913. Although the collection is very fragmentary, it is very important from various points of view. We have here another eloquent demonstration of the vigor and vitality of Spanish tradition which we have emphasized many times in our study of New-Mexican Spanish folk-lore. The Pueblo Indians of New Mexico have given very little to the great traditional treasure of Spanish folk-lore of New Mexico, — in fact, nothing at all, — while some of them have not only learned the Spanish language and accepted the religion and customs of the Spanish people, but have actually absorbed a considerable amount of Spanish folk-lore material.

The present collection, therefore, opens a new field to Spanish folk-lorists in New Mexico and the Southwest; namely, the study of the Spanish folk-lore which is to be found among the Indians, — not only the Pueblo Indians, but also other tribes. When the Indians were under the control of the Spaniards and in close association with them, the Indians must have continually absorbed Spanish traditions, customs, and beliefs. Since the middle of the nineteenth century, however, the Indians of New Mexico have been instructed in English, and the old Spanish intercourse has decreased greatly. It is quite probable, therefore, that the Spanish folk-lore to be found to-day among the Indians who know Spanish, and among the New-Mexican Spanish who live near them and associate with them, belongs to an older stage than that found among the Spanish New-Mexicans. Many things already lost and forgotten by the New-Mexicans may be yet preserved in the oral traditions of the Pueblo Indians of New Mexico and their New-Mexican neighbors. The New-Mexican Spanish fragments of Miss Freire-Marreco give evident proof that one may find important folk-lore surprises in this field. The two traditional ballads alone are worth an expedition to the Pueblo of Santa Clara. — AURELIO M. ESPINOSA.]

The following stories (*historias*) were given to me in February, 1911, together with a number of more strictly Indian tales, by Don José Manuel Naranjo (since deceased), a Tewa Indian of the Pueblo of Santa Clara, Rio Arriba County, New Mexico. He told them in a

mixture of broken Spanish, Tewa, and English, — the last supplied by his wife, — which I was not then competent to record literally: I am therefore obliged to use the English version, which I wrote down immediately after hearing each story, referring to him on all doubtful points.

A STORY ABOUT SANTO DOMINGO.

Santo Domingo, before he was a saint, lived at home with his father and mother; and they were very, very old, and so small that he kept them in two cradles, like babies [*here the narrator imitated the swinging of a Tewa cradle, which is suspended from the roof by long strips of rawhide or cords*], and fed them with a spoon.¹ On Sundays he saddled his horse and rode to mass, and tied his horse to the Cross [i.e., in the *plaza* between the church and the cemetery] and went over to the church without taking off his spurs; and in mid-mass, as soon as the *padre* gave the blessing, he came out and untied his horse and went home. Then he came back to his house and found his little father and mother, one on each side of the fire; and they patted his cheeks, like babies, and called him “tata.”

One day there came an *almitayo*² to the church. (*What is that?* It is a sort of man, but with a long beard down to the middle — I do not know exactly whether it is a Mexican, or a saint, or an Indian, or perhaps something that God made, *quisás Dios puso*; ³ he is not in the towns, but always in the mountains, going about. I met one when I went east; he could tell whether people had a good heart or not — *quisás Dios le puso también a ese hombre*. He had a little dish; and when he went into a house, he used to mix corn-meal porridge in it and divide the porridge in two parts with a spoon; and if the owner of the house had a good heart, they both went on eating, and the porridge was still there.) So the *padre* asked this *almitayo* to find out why Santo Domingo went out from mass in such a hurry. So next Sunday in mid-mass, when the *padre* had blessed the people, Santo Domingo ran out and went home, and the *almitayo* followed him. He went to his house, knocked at the door. “Pase, señor.” He came in, and saw the little old parents, and Santo Domingo giving them water out of a spoon. The *almitayo* said, “I should like to stay here the night.” — “‘Ta güeno, señor, ‘ta güeno.” The *almitayo* lay in the inner room, but all the night he was praying. Next day he went back and told the *padre* what care Santo Domingo took of his old parents; and then the *padre* made him a saint.

¹ It is a favorite fancy with the Tewa Indians that very old people may turn into infants.

² That is, *hermitaño*. [The regular New-Mexican Spanish form is *almitaño*. — A. M. E.]

³ J. M. N.’s regular expression for a prodigy or freak of nature.

THE RICH MAN AND JESUS CHRIST.

Once there was a very rich man, like a rich Mexican. Jesus Christ came to his house, dressed in rags and covered with sores, asking for the crumbs of bread. They told the rich man, "There is a poor man at the door." — "Let him come in." But, when he saw the sores so ugly, "To the door with him!"

Jesus Christ went further, to a poor man's house; he knocked at the door. "Pase, señor." The poor man and his wife were there. "Pase, señor; pass over this side; sit on the bedding." — "But I am covered with sores, I do not like to sit on your white sheet." — "Oh, sir, what does that matter?" said the woman; "I can wash the sheet." They had no food in the house. The poor man said to his wife, whispering, "Go to the plaza and try to borrow a little flour." She came back with a little flour that she had found, and made *tortillas*. The man and his wife sat one on each side of the poor man and fed him. Then Jesus Christ held up his hands, and there fell from the roof maize and wheat and beans and chile and onions and all sorts of food.¹ The house was full. And from the rich man he took away all that he had.

A certain amount of Spanish folk-lore sayings and customs might be collected from the Indians of the pueblo.

For instance, water is said to sleep at some time about the middle of the night, and it is dangerous to touch or drink *agua dormida*. Therefore people avoid stepping into a stream at night; and, if they desire to drink about midnight, they stir the water in the *tinaja* to wake it (*recordar*), saying, —

Recuerda, María
recuerda, María.²

In November, Mexicans from Guchupange come to the pueblo and beg from house to house in the name of the souls, singing,³ —

¹ This incident — that a supernatural visitor causes showers of food to fall in the house — appears in the Pueblo Indians' own stories.

² [This belief is found among most New-Mexican Spanish as well as among many other Spanish peoples. It is customary in New Mexico to stir the water at night before drinking, as Miss Freire-Marreco indicates; but, strange to say, I have never had occasion to observe the *conjuro* here recorded, which I am inclined to believe is very old. — A. M. E.]

³ [The following is only a fragmentary version. The more complete version has been published in my "Romancero Nuevomexicano" (Revue Hispanique, April, 1915), No. 137: —

Oremos, oremos,
angelitos semos,
del cielo venemos.
Si no nos dan
puertas y ventanas
quebraremos. — A. M. E.]

Oremo', oremo',
angelito' semo',
del cielo venimo',
oremo', oremo'.

Things borrowed on the Day of the Innocents are not returned without a forfeit paid by the owner.¹

A Mexican *curandera* (now deceased) who lived near San Pedro on the opposite side of the river was much employed by the Indians of the pueblo of Santa Clara. She had a reputation for treating cases of difficult labor. I have heard her boast that the child was usually born as soon as she entered the house, or, if not, she could entice it out by clapping her hands and calling "*¡Nace! ¡nace!*" She died in 1912.

Mexicans who are sick sometimes make a vow to dance in the Indian dances of the pueblo, and obtain leave (*sacan licencia*) from the Indian *cacique* to do so. In other ways also they show considerable deference to the Indians' religious ceremonies. The following anecdote is current at Santa Clara: A Mexican, who is still living near the railway between Guchupange and Española, once in his youth, while keeping sheep in the mountains, came upon an Indian shrine with freshly-laid offerings. On his return home he told his friends that he had seen *unas brujerías de los indios*. Some time afterwards he was crossing the same hill, when a sudden storm of hail overtook him and beat him almost to death. When he told his father what had happened, the old man beat him, saying, "You ought not to have slandered the Indians' business; they do these things for the benefit of us and of all the people as well as for themselves."²

¹ [A regular New-Mexican Spanish custom and superstition. — A. M. E.]

² [As Miss Freire-Marreco points out, the New-Mexican Spanish people show considerable deference to the Pueblo Indians' religious ceremonies. The Indians are held to be Catholics, although it is generally known to New-Mexicans that they continue many of their ancient beliefs and superstitions. In this connection it may be of interest to note that among New-Mexicans the Indians, whether it be Pueblo Indians, Apaches, or any other tribe, are greatly feared. They are all considered capable of being *brujos*, *hechiceros*, and evil-doers. The Spanish people of New Mexico have mixed very little with the native Indian population, and have taken practically nothing from their language, customs, and beliefs. The Indians, however, have evidently not only learned the language of their ancient masters, but have also taken over many Spanish customs, beliefs, and superstitions. As for the Pueblo Indians, many of them know Spanish. Indeed, some of the Indian tribes of the Southwest who speak different languages or dialects still employ Spanish as a medium of communication (see H. Eickhoff, *Die Kultur der Pueblos in Arizona und New Mexico*, Stuttgart, 1908, p. 35; and E. P. Salzer, *La Cultura Latino-Americana*, Cöthen, 1915, p. 21).

For the New-Mexican Spanish myth of the Pueblo Indian monster viper (*viborón*) that is nourished with seven living children each year, see this Journal, vol. xxiii ("New-Mexican Spanish Folk-Lore, I"), No. 7. — A. M. E.]

It is customary at the pueblo of Santa Clara to hold an occasional *velorio* during the winter months. An Indian family decides "to have the saints in their house." The largest and best room in the house is cleaned and whitewashed, a carpet is spread on the floor, and on the appointed evening the *fiscales* bring the crucifix and the images of the saints which belong to the ruined church of the pueblo, and arrange them at the end of the room against a background of new shawls, blankets, and imitation Nottingham-lace curtains provided or borrowed by the hostess. Candles are set up in a row on the earthen floor. At nightfall or soon after, the guests arrive. Most of them are Indians of the pueblo, relatives and friends of the host and hostess; but a few *vecinos* from the Mexican settlement of Guchupange are also invited. Among these are certain *cantadores* paid by the host,—Don Apolonio Vigil (an old man who acts as *cantador* at all the Catholic functions of the Indians, besides drawing up their *testamentos*, *pleitos*, and *compromisos*), with his wife and daughter, and one or two Mexican women, who also possess manuscript books of songs. The company seat themselves on the floor, the *cantadores* in the front row, facing the saints. One of them produces his or her book, asks for the candle, which is passed from hand to hand, and begins a *cántico*, the first verse of which is repeated by the whole company as a chorus after each subsequent verse. When the *cantador* has sung one or more of these *cánticos*, he leads the company in reciting a few prayers, and passes the candle to another; and so they sing in turns throughout the night, one of the Indians of the pueblo, who is considered to be *muy castellano*, taking the lead occasionally.

About midnight the host begins to invite the guests to pass, a few at a time, into the kitchen, where the hostess and her daughters serve a meal of stewed mutton and boiled rice with raisins and cinnamon. At the first cockcrow (*a la madrugada*) some of the company rouse up their sleeping children and go home; while some of the bachelors build a fire outside the house, and sit round it, singing to the accompaniment of an Indian drum; but the *cantadores* and the people of the house persevere until daybreak.¹

Cánticos of great length are sung at these *velorios*. I heard one on the miracles of San Antonio, of which I obtained the following fragment from Señora Perfilia ——, wife of a *vecino* at Guchupange, who allowed me to copy it from her manuscript book.

¹ [This is a very good description of a New-Mexican Spanish *velorio de santos*. The *velorios* for the dead are not different from this, at least among the poorer classes. The supper is never missing, even in the *velorios* for the dead. This is an old Spanish custom. In some parts of northern Spain, notably in Asturias, it is customary to celebrate the burial of a relative with a sumptuous banquet. See also Biblioteca de las Tradiciones Populares, vol. i, p. 94. — A. M. E.]

[*Introductory verse missing.*]

y si mi lengua me allude
y me escucha mi auditorio
le cantare sus milagros
al glorioso san antonio

[*This verse is repeated as a chorus throughout.*]

nacido de padres nobles
como asi lo dire yo
Doña María de tades
y Don Diego de godó

Pues fue nacido en Lisboa
y criado en la misma Plalla
En la capilla del Rey
la fe de cristo tomava

Se fue a predicar a Roma
en lenguas de portugués
cuarenta y cuatro naciones
cada una entendio su ley

Fuese a predicar a Roma
sin hacer falta al sermón
su espíritu fue a Lisboa
su cuerpo en padua quedó

El Señor le Reveló
que a su padre ivan orcar
Por un falso testimonio
que le ivan a lebantar

Se va Para la justicia
y luego les preguntó
Porque van a orcar a este hombre
que delito cometió

Le responde la Justicia
dando su sentencia frene
a este hombre le van orcar
Por una muerte que deve

de Parte de Dios te pido
Salgas de esa sepultura
que Reclames la verbad
y nos saques de esta duda

lla sale el muerto del hoyo
inclinado a san antonio
este hombre no me mató
es un falso testimonio

Ya la preguntan al santo
que diga quien lo mató
y el santo le respondió
eso si no dire yo

Ya salen atras del santo
 aver donde iva a parar
 bieron que sobre una Peña
 hay se puso a predicar

Salgan peses y animales
 y aves que en el viento estan
 todas salgen a escuchar
 Milagros de san antonio
 que aquí se fan acavar¹

The following *oración* was also in Perfilia ——'s collection. The distinguishing mark of an *oración* is the blessing or curse at the end.

Por el Rastro de la Sangre
 que Jesucristo derama
 camina la birgen pura
 en una fresca mañana

Como era tan demañana
 a la hora que caminava
 las campanas de velem
 todas tocavan el alva

se incontro con Juan Bautista
 de esta manera le ablava
 no ha pasado por aquí
 el hijo de mis entrañas

Por aquí paso Señora
 antes que el gallo cantava
 Sinco mil asotes llebava
 en sus sagradas espaldas

Tres clabos lleva en sus manos
 con que abia de ser clabado
 y una corona de espinas
 con que abia de ser coronado

¹ [Inasmuch as these verses of the Milagros de San Antonio are a copy from a manuscript, we have printed them as copied. They have been copied, no doubt, from another faulty copy, or probably from one who knew them from memory, and dictated them. These and many other verses which sing the praises of San Antonio and his miracles are well known in New Mexico and all Spanish countries. Those who wish to compare the present interesting manuscript copy of "Doña Perfilia" with the original verses have only to purchase the *novenas* de San Antonio, where the *milagros* are found. There are two well-known versions of the *milagros* in verse; and some *novenas* have one, while other *novenas* have the second version. Both, however, tell the same story. The *novenas* containing these versions can now be obtained from any Spanish publishing-house that publishes and sells religious books. I have in my possession several published in Mexico, Porto Rico, and Madrid. The manuscript version of "Doña Perfilia" is based on what is considered the older version of the *milagros* de San Antonio, known by all New-Mexicans and found in the old *novenas*. In the recent *novenas* we find, as a rule, the second and more recent version, known also in New Mexico, and published in the *novenas* and in the recent edition of *Cánticos Espirituales recogidos por el Padre Juan B. Ralliere* (Las Vegas, N. Mex., 1913), pp. 195-196. — A. M. E.]

Un madero mui pesado
en sus hombros lo llevaba
El peso que Rendia
que caiba y se lebantava

una sogá en la garganta
que era una pena doblada
Cada estiron que le dava
mi Jesus se arodillava

luego que oyo esto la virgen
luego cayo desmayada
San Juan como buen sobrino
luego corrio a lebantarla

lebantate tia mia
que no es tiempo de tardansa
que el tormento de Jesus
es libertad de las almas

El que esta oracion resare
todos los Viernes del año
saca una anima de pena
y la suya de pecado

Quien la hoye y no la aprende
quien la sepa y no la enaña
El día de Juicio sabra
lo que esta oracion contiene.

The following *oración* was repeated by Juanita Cisneros, wife of José Manuel Naranjo of the pueblo of Santa Clara: —

En el monte Lucía
'staba Madre María
con un libro de oro;
la mitad rezaba,
la mitad leía.
. . . vino
su hijo unigénito.
— ¿Qué 'stás haciendo,
mi Madre María?
— Que no duermo, ni leo,
pero soñé un sueño;
que en el monte Calvario
estaban tres cruces,
y en la más alta
'stabas tú clavao
pies y manos.
— Verdad sea, Madre María.

El que rezare esta oración
tres veces al día

hallará las puertas
del cielo abiertas,
y las del infierno
nunca jamás.
Amén Jesus.

[The last two selections are real traditional Spanish ballads. These two ballads are a rare and valuable find, and form a precious addition to the "Romancero Nuevomexicano," published in 1915 in the "Revue Hispanique." It is noteworthy that the first, which is a very complete and well-preserved version, was found in manuscript form, together with the miracles of San Antonio and other devotional *cánticos* and prayers. The second, as Miss Freire-Marreco indicates, was recited by an Indian woman of the pueblo of Santa Clara. These religious ballads are evidently still preserved in the oral tradition of the New-Mexican Pueblo Indians, as well as in the manuscript copies of *novenas*, prayers, etc.; and it is very probable that they are the versions taught to them by the early Spanish *padres* who christianized them in the years of New-Mexican colonization. Further search ought to bring to light more of these ballads among the Pueblo Indians of New Mexico, and probably also among the Spanish New-Mexicans. I venture to say that a systematic search of the manuscript copy-books and papers of a devotional and religious character, which may be found among the Pueblo Indians as well as the New-Mexicans, will reveal more ballads of this character, as well as old prayers, conjurations, etc.

Since the first was taken from a manuscript source, we have printed it as copied. It was copied in the short lines, or ballad half-lines, if we consider the sixteen-syllable verse as the real ballad metre. The assonance changes to *a-o* in two verses only, *a-a* remaining throughout. The last four verses seem to be a late addition, and probably never belonged to the original ballad. They appear, however, in the Chilean versions mentioned below. In the Chilean publication of Ramón A. Laval, "Oraciones, Ensalmos y Conjuros del Pueblo Chileno" (Santiago de Chile, 1910; reprint of "Revista de la Sociedad de Folklore Chileno," pp. 86-91), we have a long series of octosyllabic quatrains, "Las Alabanzas," which the author says constituted a long and popular prayer, recited and sung in various ways by the faithful, often in dramatic form; and among these verses we find similarities to the New-Mexican ballad. It seems that the Chilean prayer was made up of various devotional quatrains taken from many sources, some from ballads, others from prayers, etc. None of the verses, however, are exactly identical in this version of Laval. In the version of Laval given on pp. 93-96, on the other hand, we find various verses that are almost identical. Verses 17 and 18 are, —

Por el rastro de la sangre
que Jesucristo derrama
camina la Virgen pura
con su divina compañía.

Ángeles i serafines. . . . (Chorus)

Jesús Nazareno está
pendiente de aquel madero
clavado de pies i manos,
los judíos lo pusieron.

Ángeles i serafines. . . . (Chorus)

Verses 13, 14, of this version recall also a few lines of the New-Mexican ballad. On p. 141 of the work of Laval we find also a ballad from Chile that bears some resemblance to the New-Mexican ballad as well as to the *alabanzas chilenas* above mentioned. It is a different ballad, however. The verses above mentioned of the second version of the *alabanzas chilenas* are evidently taken from an old version of the ballad that was very similar to the New-Mexican. A somewhat different but more complete version has been confused with another ballad in Chile (Laval, p. 146, verses 15-29). This and the New-Mexican version may be versions of the same original. In any case, the New-Mexican version is complete and well preserved. It is the only version of this ballad that we have in complete form. See also Julio Vicuña Cifuentes, "Romances Populares y Vulgares recogidos de la Tradición oral Chilena" (Santiago, 1912); and Rodríguez Marín, "Cantos Populares Españoles," IV, 179. For more details see also "Revue Hispanique," December, 1916, where another New-Mexican version from Taos has been published.

The second New-Mexican ballad of Miss Freire-Marreco's collection, and recited by an Indian woman, is not a complete version, but a very valuable find also. In the important publication of Laval above mentioned there are three Chilean versions of this ballad. These are not complete, either. All three versions (pp. 136-138) are practically the same. The third has two additional verses, but these form part of what seems to be a late addition; namely, the advice at the end which converts the ballad into a prayer. We are unable to obtain any help for the reconstruction of the two verses which are indicated as missing in Miss Freire-Marreco's copy. Only one verse seems to be missing here, probably the verse of the Chilean versions, "Llega su hijo precioso," or "Le dice su hijo precioso;" while in the first four verses of the New-Mexican version we probably have one too many (see also Vicuña Cifuentes, *op. cit.*, pp. 205-207).

We now give the first of the two New-Mexican ballads in corrected form.

Por el rastro de la sangre que Jesucristo derrama
 camina la Virgen pura en una fresca mañana.
 Como era tan de mañana a la hora que caminaba
 las campanas de Belén todas tocaban al alba.
 Se encontró con Juan Bautista, de esta manera le hablaba:
 — ¿No ha pasado por aquí el hijo de mis entrañas?
 — Por aquí pasó, señora, antes que el gallo cantara.
 Cinco mil azotes lleva¹ en sus sagradas espaldas.
 Tres clavos lleva en sus manos, con que ha² de ser clavado,
 y una corona de espinas, con que ha² de ser coronado;
 un madero muy pesado en sus hombros lo llevaba;
*tanto le rendía el peso*³ que caía y se levantaba;
 una soga en la garganta que era una pena doblada.
 Cada estirón que le daba mi Jesús se arrodillaba.
 Luego que oyó esto la Virgen luego cayó desmayada.
 San Juan, como buen sobrino, luego corrió a levantarla.
 — Levántate, tía mía, que no es tiempo de tardanza,
 que el tormento de Jesús es libertad de las almas.

The remaining verses do not belong to the original ballad, as we have already indicated. — A. M. E.]

OXFORD, ENG.

¹ Manuscript *llevaba*.

² Manuscript *había*.

³ Manuscript *El peso que rendía*.